

11) Fibrous surface material – provides tensile resistance to muscle wire
12) Translucency of aggregated fins filters light in layered arrangement

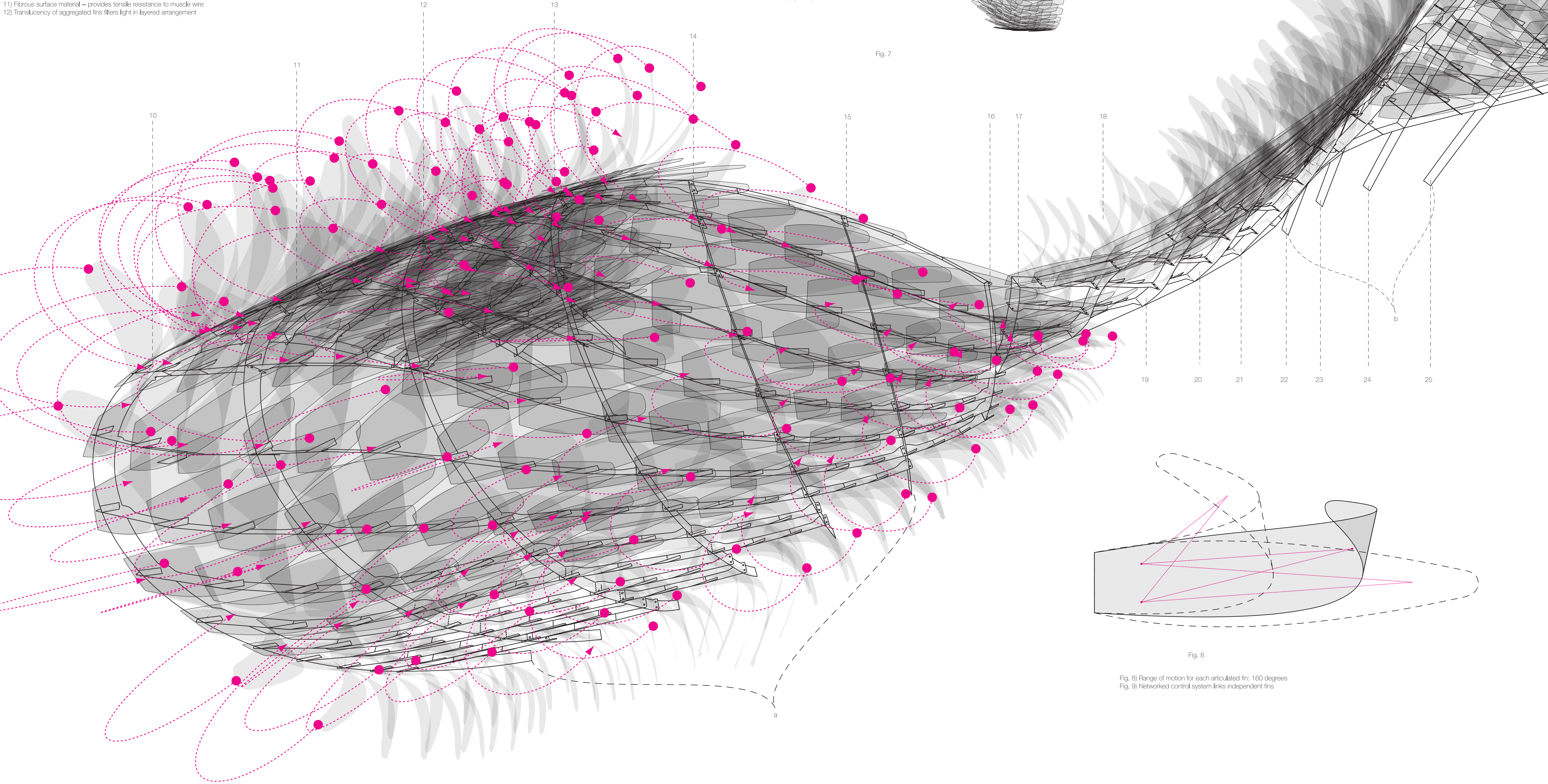


Fig. 7

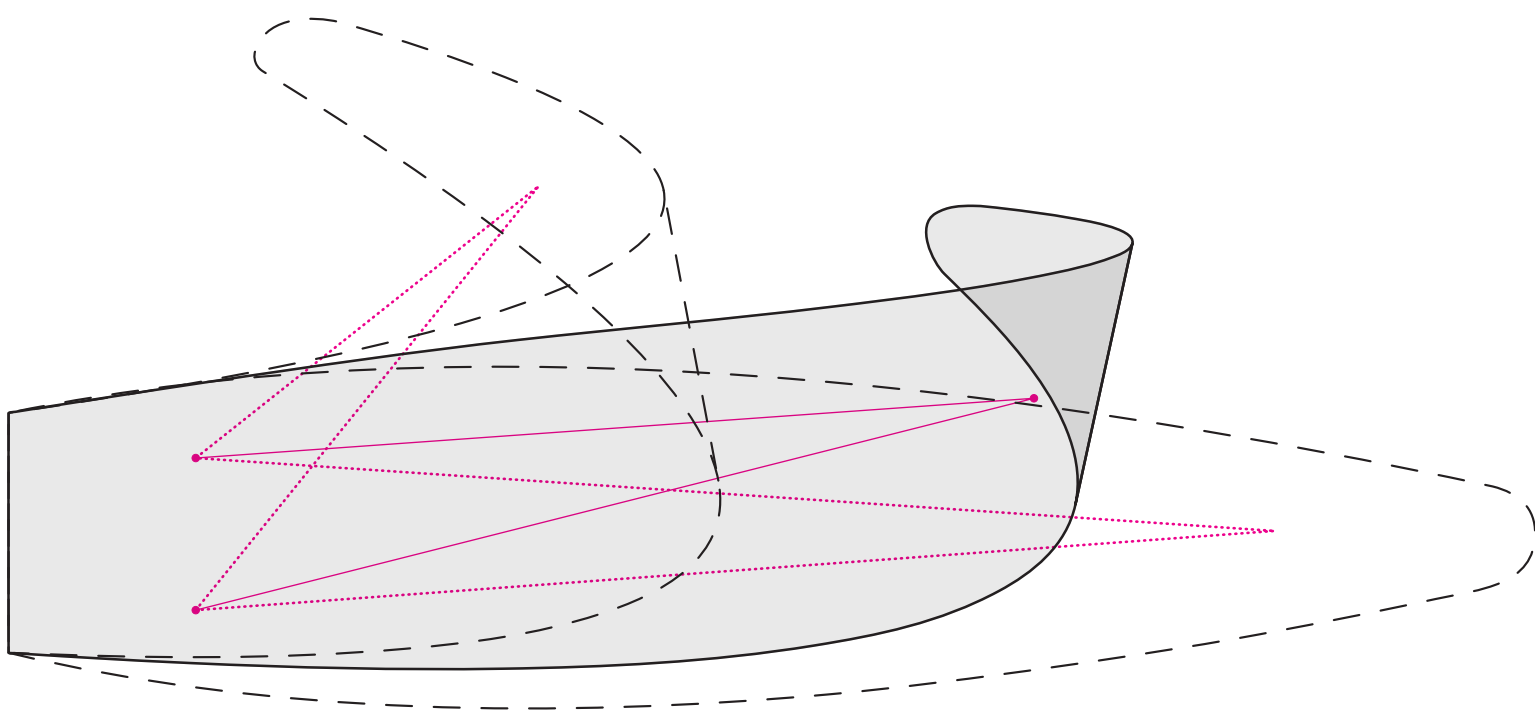


Fig. 8

Fig. 8) Range of motion for each articulated fin: 160 degrees
Fig. 9) Networked control system links independent fins

Storefront for Art
and Architecture
97 KENMARE STREET NEW YORK NY 10012 TEL 212 431 5795
www.storefrontmuse.org

an installation by:

ROB LEY

Urbana

www.urbanarch.com

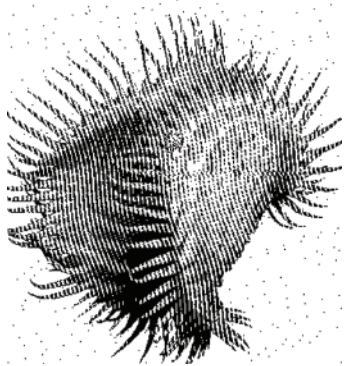
JOSHUA G. STEIN

Radical Craft

www.radical-craft.com

June 3rd – August 1st

Opening reception:
June 2nd at 7pm



REEF

Motion

Reef investigates the role of emerging material technology in the sensitive reprogramming of architectural and public space. Shape Memory Alloys (SMAs) are a category of metals that change shape according to temperature, offering the possibility of efficient fluid movement without the mechanical components of traditional actuators. Operating at a molecular level, this technology allows for motion parallels that are considered more organic and responsive than traditional mechanical systems. A field of motion-mimetic devices, Reef explores the potential of this technology, where the effect of combined movement creates local moments of visual transparency or opacity and alters the perceived scale and energy of the space, creating a secondary layer of mediation inside the facade, creating a sense of fluidity and movement. As more people gather on the street to peer through the pivoting walls of the facade, the fins open accordingly, offering increasing levels of interaction with the interior.

Morphology

The surface is striated with a fin pattern running parallel to the facade, creating a sense of fluidity and movement. The effect of combined movement creates local moments of visual transparency or opacity and alters the perceived scale and energy of the space, creating a secondary layer of mediation inside the facade, creating a sense of fluidity and movement. As more people gather on the street to peer through the pivoting walls of the facade, the fins open accordingly, offering increasing levels of interaction with the interior.

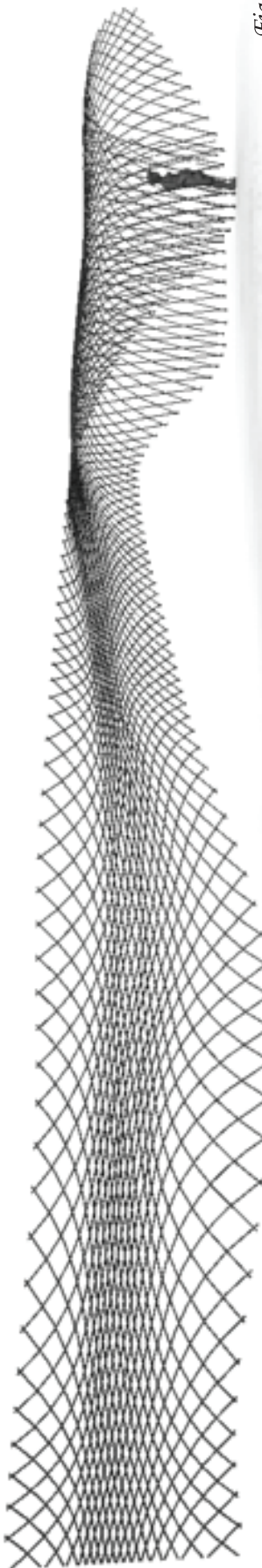


Fig. 3

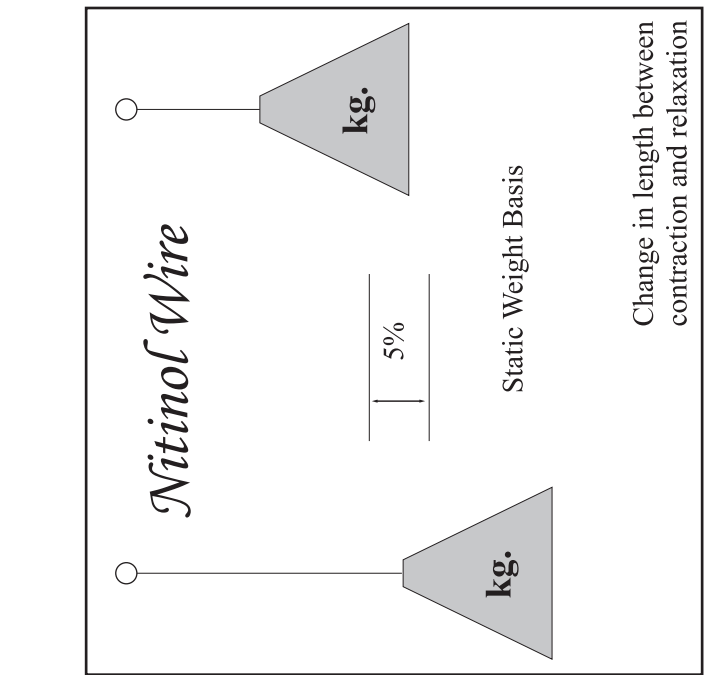


Fig. 2

The Semi-Conscious

Reef redefines the role of the architectural envelope by capitalizing on emerging material technology to imbue space with behavioral qualities. In this installation at Storefront for Art and Architecture in New York, the public engages in the new social nuances revealed by exploding the perceived wall, separating private and public space. The responsive membrane creates a diverse range of porous and dynamic enclosures capable of producing sophisticated, flexible responses to an existing program. Reef creates an interior condition that reacts according to an exterior street-scape, and reasserts an active, willful role in shaping that public space.

Origin

Architecture's early flirtations with motion and technology have often been justified by claims of efficiency through intelligence; however, this claim to rational efficacy quickly doomed that architecture to the choice between a role as a spectacular machine or a respectful servant. The contemporary retractable stadium canopies rarely attempt to operate as a medium for social interaction. Technology drags with it a machine aesthetic, further distancing it from the sphere of the social. Could a different paradigm expand the possibilities for viewing the human relationship with technology and space?

Environment

Reef furthers the experimental agenda of Storefront through the investigation of a sophisticated and flexible negotiation of the public street and the typical first floor retail space. The original facade installation by Aconci and Holl engaged public space in a novel way by locating the art and architecture experiment at interface between gallery and street rather than sealing it off from the public life of the street. Reef extends this experiment through the introduction of a more precise and fluid secondary interface, one charged with the purpose of fostering refined social interactions through a variable and fluid porosity. Unlike the typical activities that one associates with ground floor spaces of the city – retail, office, or gallery – here the motion and sway of nature, like trees in the wind, is enfolded within interior space, drawing in the sensibility of the outdoors. In tandem with the Aconci/Hall facade, Reef questions the negotiation between the public realms of urban space and the intimacy of the interior.

Fig. 7

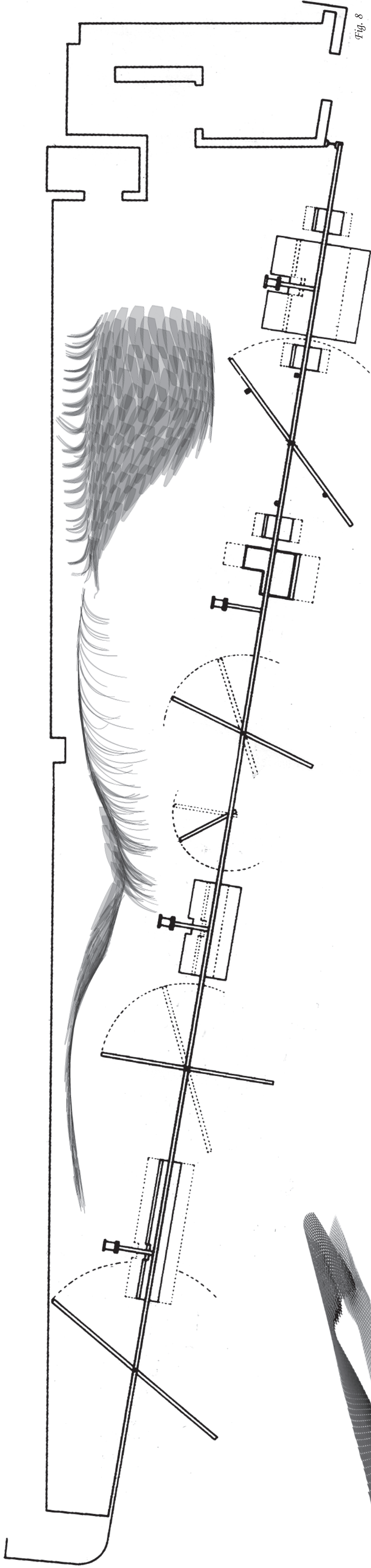
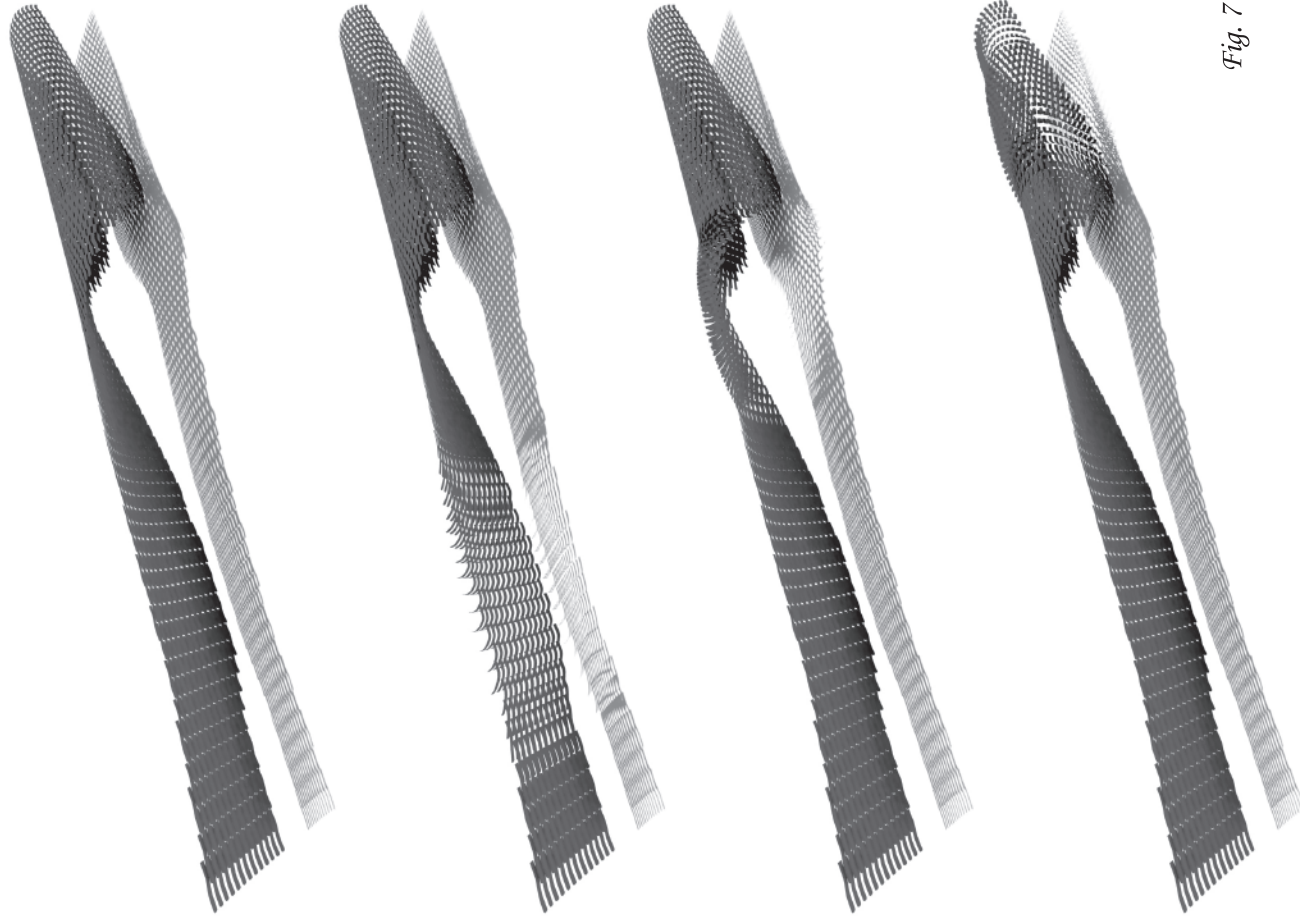


Fig. 8

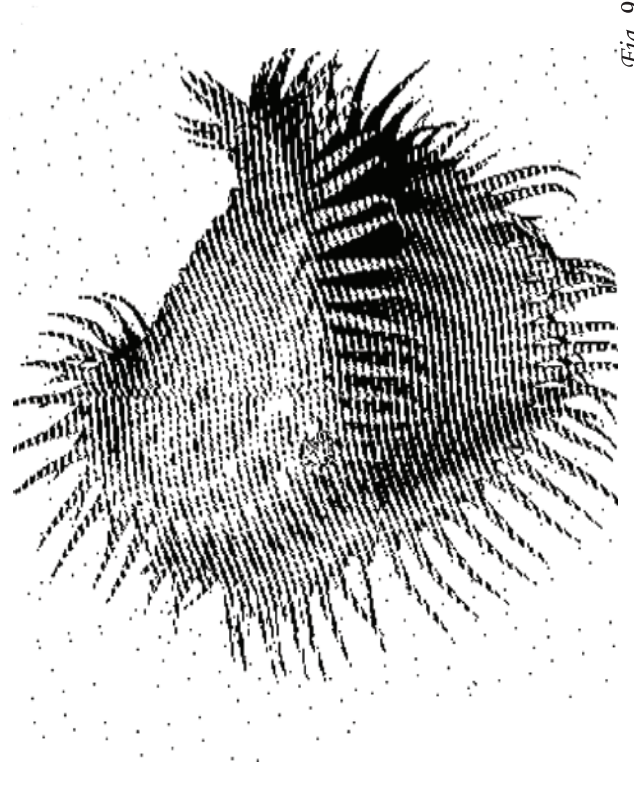


Fig. 9

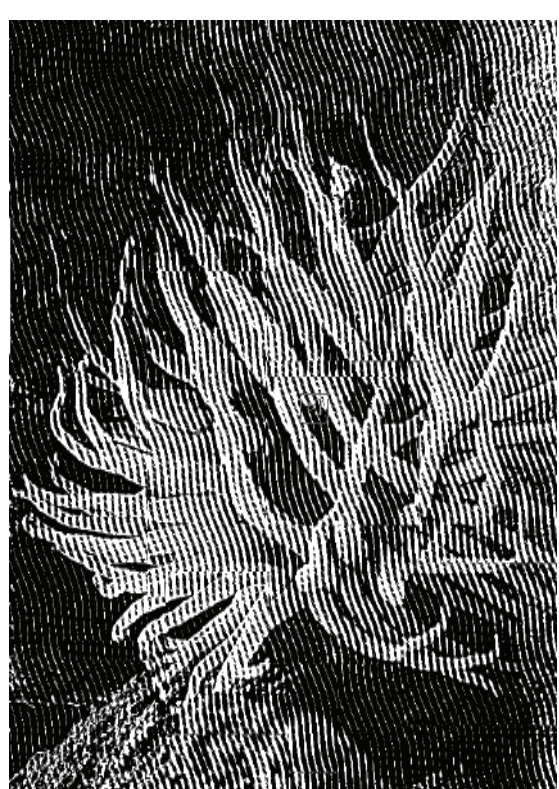


Fig. 10

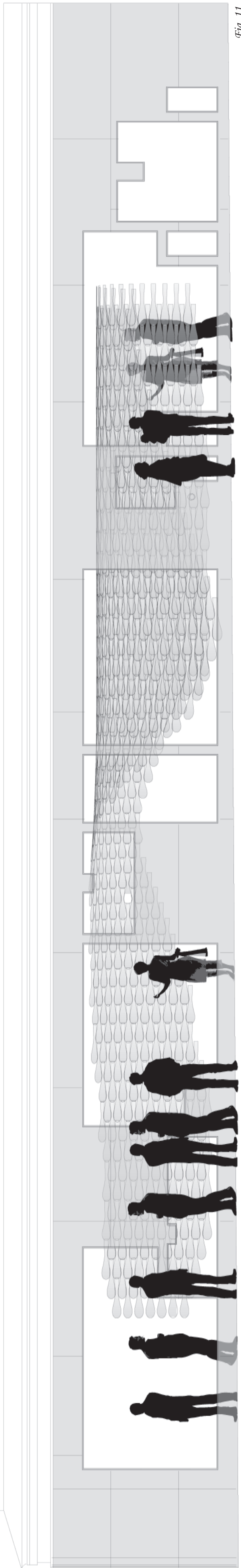


Fig. 11

Bios:

Board of Advisors:

- Kyong Park *Founder*
- Kent Barwick
- Silvano Berti
- Peter Cook
- Chris Dercon
- Elizabeth Diller
- Claudia Gould
- Dan Graham
- Richard Haas
- Brooke Hodge
- Steven Hall
- Steven Johnson
- Toyo Ito
- Mary Jane Jacob
- Mary Miss
- Shirin Neshat
- Hans Ulrich Obrist
- Luigi Pozzi
- Frederike Taylor
- James Wines

Gallery hours:

Tuesday-Saturday 11am-6pm
Closed Sunday and Monday

Gallery location:

The gallery is located at 97
Kenmare Street, between Mulberry
and Lafayette Streets.

Trains: 6 to Spring, N/R to Prince;
B/D/F/V to Broadway Lafayette

Storefront's programs are made possible with support from the New York State Council for the Arts, a state agency, the New York City Department for Cultural Affairs, Citizens for NYC, the Stephen A. and Diana L. Goldberg Foundation, the Andy Warhol Foundation for the Visual Arts, LLC, and the Lily Auchincloss Foundation. Support is also provided by Storefront's Board of Directors, members and individuals.

This project is made possible with the generous support from:
The Graham Foundation for
Advanced Studies in the Fine Arts,
AIA Knowledge RFP Program
Grant
IDEC Special Projects Grant

As well as generous support from
Dynamilo Inc.

For more information about
upcoming programs and supporting
Storefront please visit our website at
www.storefrontmuse.org or call
+1 212 431 5795.

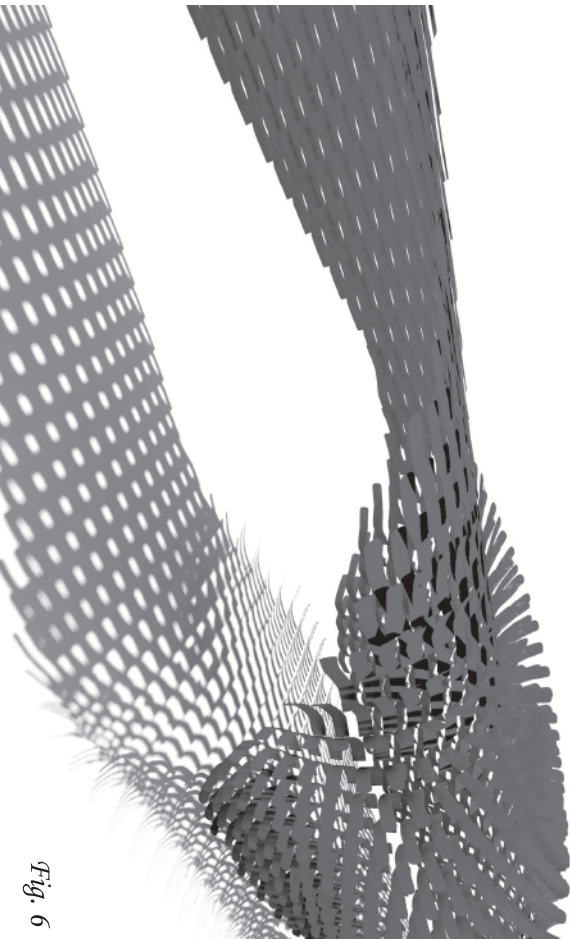


Fig. 6

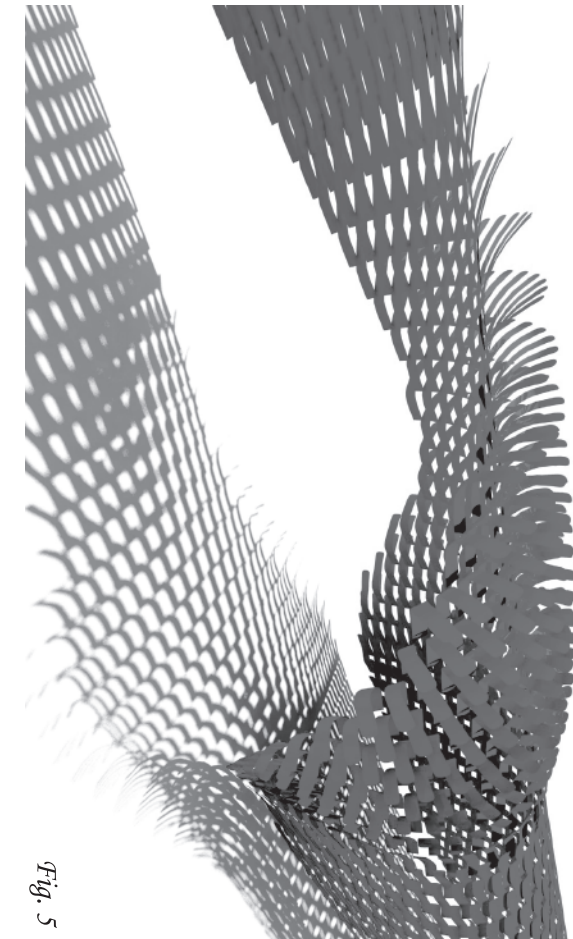


Fig. 5

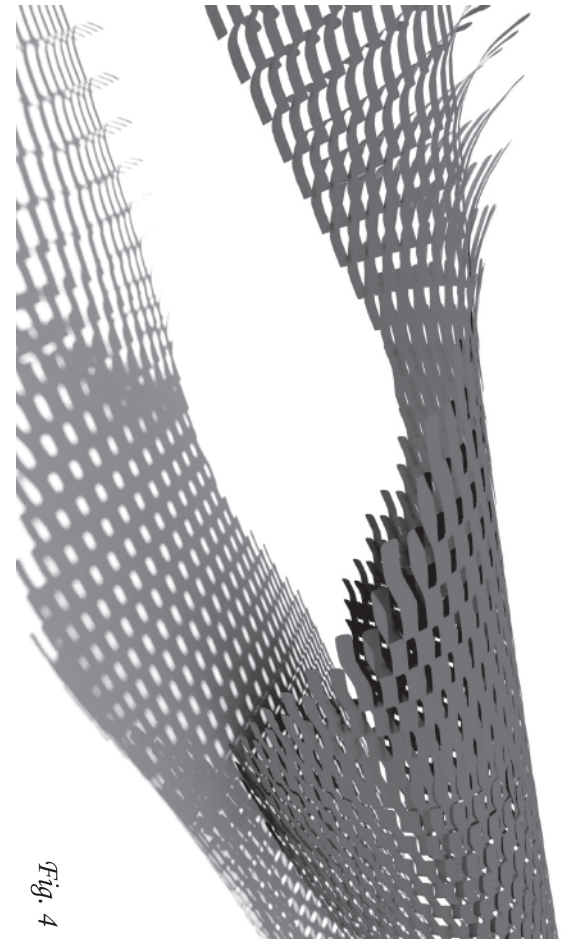


Fig. 4

Fabrication assistance:

Peter Welch, Joshua Mun,
Rafael Sampaio Rocha, Volantes
Baynes and Phillip Karmatz.

Design Team:

Timothy Francis
Jonathan Winnel
Eliana Pappoff

Consultants:

Pylon Technical: Motion Control
Software Development and
Custom Electronics
Lucas Reames, Oliver Hess;
Interaction Concept and
Development

of Illinois, Urbana-Champaign.

Justin G. Stein heads Radical
Craft (www.radical-craft.com), a
Los Angeles based studio that
investigates urban and material
patterns while focusing on the
intersection of traditional craft and
contemporary fabrication
techniques. He has taught design

studios and seminars at Cornell University, SCI-Arc, Woodbury University, and the Milwaukee Institute of Art & Design as well as fabrication workshops in Barcelona, Istanbul, and Krefeld (D). He holds a Master of Architecture degree from the University of California, Los Angeles (UCLA).

About Storefront:

Since 1982 Storefront has presented the work of more than a thousand architects and artists who challenge conventional perceptions of space-form aesthetic experiments to explorations of the conceptual, social and political forces that shape the built environment. Storefront creates an open forum to help architects and artists realize work and present it to a diverse audience in a program that includes an exhibition, film, publication and conversation series. In 1993, Storefront commissioned a collaborative building project by artist Vito Acconci and architect Steven Hall. The project replaced the existing facade with a series of twelve panels that pivot vertically or horizontally to open the entire length of the gallery directly onto the street. The project blurs the boundary between interior and exterior and by placing the panels in different configurations, creates a multitude of different possible facades. Now regarded as a contemporary architectural landmark, Storefront's facade is visited by artists, architects and students from around the world.

Director:

Joseph Grima

Development:

Susannah C. Bohlke

Producer:

César Augusto Cotta

Curatorial Assistant:

Marin Schapiro

Curator-at-large:

Yasmeen M. Siddiqui

Interns:

Dan Kopel
Kyle O'Connor
Melissa Schwegmann
Heather Anderson
Irene Chin
Faris Al-Shahrir

Board of Directors:

Peter Guggenheimer *President*
Carlos Brillembourg
Madeline Burke-Viegehand
Beatriz Colomina
Belmont Freeman
Susan Hakkarinen
Campbell Hyatt
Lauren Kopel
Laura Kurgan
Michael Manfredi
William Menking
Linda Pollak
Charles Renfro
Arun Walther